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Handel & Haydn  
Society

Christopher Hogwood  
Artistic Director

172nd Season


H&H

1986 - 87

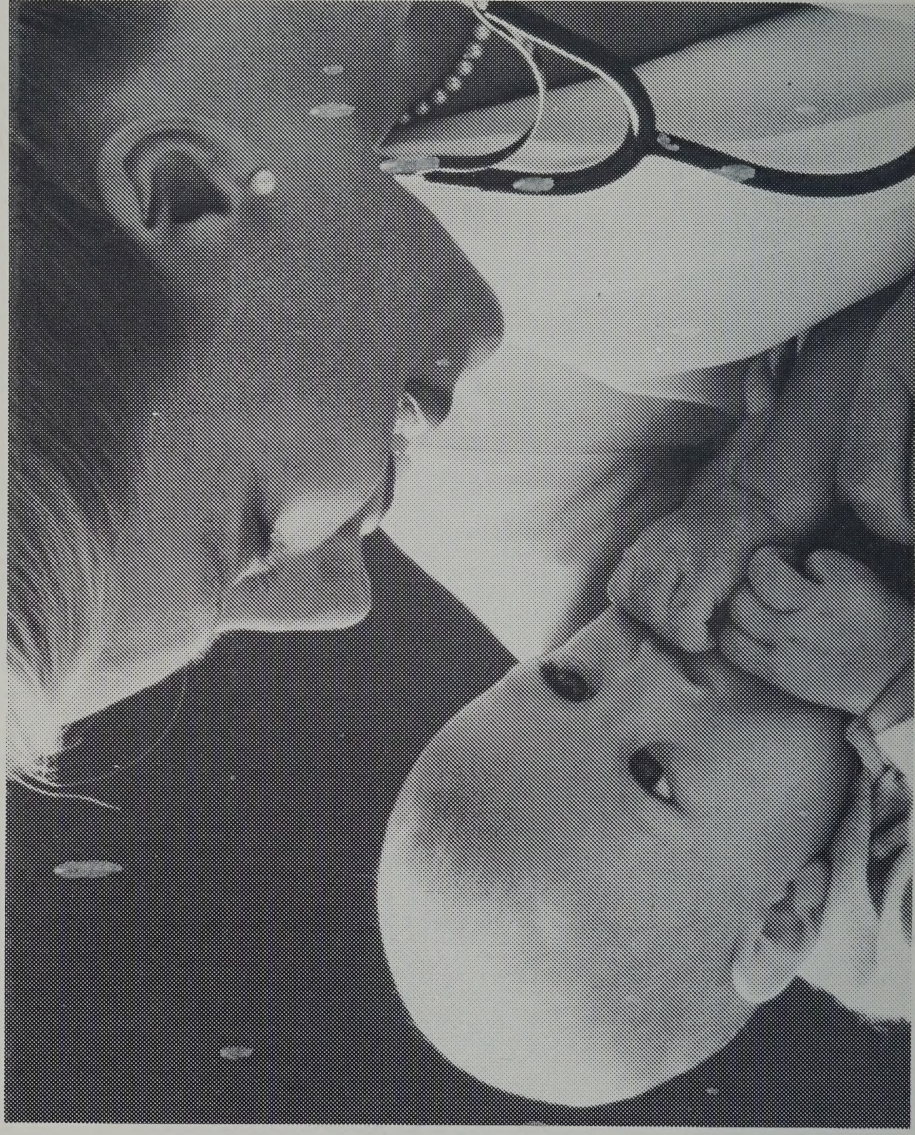


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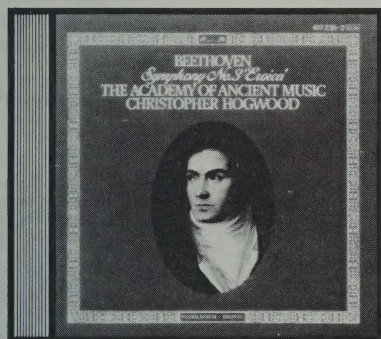


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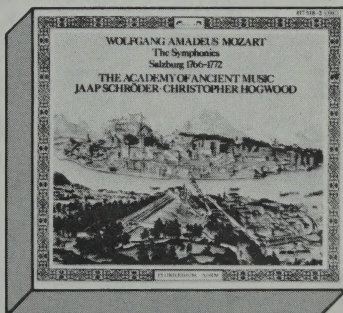


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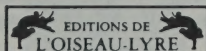


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ONE HUNDRED AND SEVENTY-SECOND SEASON, 1986-87

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# HANDEL & HAYDN SOCIETY

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**Christopher Hogwood, *Artistic Director***

One Hundred and Seventy-second Season, 1986-87

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Friday, April 10 at 8:00 pm  
Sunday, April 12 at 2:00 pm  
Symphony Hall, Boston

**Christopher Hogwood conducting**

ATHALIA  
AN ORATORIO OR SACRED DRAMA  
music by GEORGE FRIDERIC HANDEL  
libretto by Samuel Humphreys

Cast in order of appearance:

*Josabeth*, aunt of Joas, wife of Joad.....JUDITH NELSON, soprano  
*Abner*, Captain of the Jewish forces.....GREGORY REINHART, baritone  
*Joad*, High Priest.....DEREK LEE RAGIN, countertenor  
*Athalia*, Queen of Judah, grandmother to Joas.....JANICE FELTY, soprano  
*Mathan*, Priest of Baal, formerly a Jewish Priest.....STANLEY CORNETT, tenor  
*Joas*, King of Judah (concealed under the name Eliakim).MARK SULLIVAN, treble

Chorus of young virgins of the tribe of Levi  
Chorus of Israelitish Priests and Levites; Chorus of Sidonian Priests

The scene is the Temple of Jerusalem, except for Part I, Scene 3, which takes place at Athalia's palace. The action occurs in the course of a single day, during the Jewish festival of Shavuot.

## PART I

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## INTERMISSION

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## PART II

## PART III

Andrew Porter in a pre-concert lecture on Handel and his works, April 10.

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The Handel & Haydn Society is supported in part by generous grants from the National Endowment for the Arts, the Massachusetts Council on the Arts & Humanities and the Boston Arts Lottery Council.

We are deeply grateful to the National Arts Stabilization Fund and the Greater Boston Arts Fund for their significant contributions to the Handel & Haydn Society.



# George Frideric Handel

(1685-1759)

## Athalia

In July 1733, Dr. William Holmes, Vice-Chancellor of Oxford University, proposed a revival of the 'Publick Act', an elaborate degree-giving ceremony held in the Sheldonian Theatre, and invited Handel to take part.

'Great Preparations are making for Mr. Handel's Journey to Oxford, in order to take his Degree of Musick. The Theatre there is fitting up for the Performance of his Musical Entertainments...we hear that the Oratorio's of Esther and Deborah, and also a new one never performed before, called Athaliah, are to be represented...' (The Bee).

The traditionalists objected to 'a foreigner... being desired to come to Oxford to perform in Musick this Act'; Dr. Thomas Hearne in his diary (6 July 1733) referred to 'Handel and (his lousy Crew) a great number of foreign fiddlers...'.

The first performance of Handel's 'spick and span new Oratorio Athalia' could not take place on 9 July as planned since 'the Solemnity in conferring the Degrees...engag'd the Theatre to a very late Hour of that Afternoon' but had to be deferred to the following day...'when it was performed with the utmost Applause.' (The Bee).

Thanks to Racine's original play, Handel at last had the auspicious ingredients of a strong dramatic thread, with well placed double choruses for the Priests of Baal, and a credible tragic heroine in Athalia herself. Even the overture struck a new note: for the first and last time Handel forewent the traditional French format in favour of a three-movement (fast-slow-fast) Italian overture.

Sumptuous scoring for 'about 70 voices and Instruments of Musick' (Norwich Gazette) included horns doubling the trumpets, solos for cello (still a novelty), flute, two recorder and a precisely indicated continuo line.'

Handel's doctorate remains a mystery; it is possible that it was never offered. Handel's own explanation in a letter of May 1744 reveals little: 'I neither could nor would accept the Doctor's degree, because I was overwhelmingly busy'. He can hardly have meant pressure of rehearsals, since Athalia was actually postponed by a day. Could it be that Athalia was not considered academic enough as an Exercise? For the rest of his life he is referred to stubbornly as 'Mr. Handel'.

—Christopher Hogwood

## Synopsis

### Act One

A Jewish festival is taking place in the temple of Jerusalem. The high priest Joad and his wife Josabeth are amongst the assembled throng and they offer up prayers for deliverance from the tyranny of the Baalite Queen Athalia.

In the following scene, which takes place in

the palace, Athalia has just woken from a disturbing dream in which her mother Jezabel appeared to her. She warns Athalia to beware the wrath of Jehovah and Athalia witnesses Jezabel's mutilation; a young boy appears to Athalia and as she caresses him he plunges a dagger into her breast and she falls. The courtiers and the Baalite priest Mathan try to calm Athalia and put her mind at rest by saying that what she has seen is but a dream. Mathan says that he will go and search the temple for the boy who appeared to Athalia and the courtiers sing of the destruction of the boy if he should be found. At this moment Abner prepares to go ahead to warn Joad of the impending danger.

For the final scene of Act One, and for the rest of the work, we return to the temple where Joad and Josabeth decide to tell the people that the boy they have brought up is Joas, the rightful heir to the throne.

### Act Two

A harvest festival celebration is in progress and thanks are being offered up to Jehovah. Joad takes the opportunity to question Abner as to where his allegiance might lie if a rightful heir to the throne were found. As Abner shows his true allegiance would be to the legitimate king, Joad expresses his joy. Athalia is seen approaching; she is distraught and asks Joad whether the boy she now sees in the temple is his son. Joad replies that the boy is an orphan; when asked his name the child replies 'Eliakim'. Athalia, however, is still not satisfied and harbors doubts about the boy. She suggests that he should live in her care at the palace and when he rejects her for her sacriligious rites, she leaves. The boy still does not know his real identity and he fails to understand the reason for Josabeth's agitation. Joad and Josabeth join in a duet and express their hope that they will find solace in God.

### Act Three

Act Three opens with Joad describing the sense of divine inspiration which fills him. The chorus begs him to impart what he has seen and he foretells the downfall and death of Athalia. When Joas, in reply to Joad's question as to whom he would take as a model if he were to become king, replies that he would model himself on David, both Joad and Josabeth hail him as the rightful heir to the throne. In the scene which follows Joad dismisses Mathan as 'apostate priest'. Athalia enters, to be confronted with Joas enthroned king; she is denounced by Abner who ignores her command to arrest him. Mathan sings of Jehovah's triumph and anger while Athalia continues to rant and rave, undaunted by what has happened and determined to 'triumph still'. The oratorio ends with a duet between Joad and Josabeth and a final chorus of praise.

—Raymond McGill



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# WORD-BOOK

Adapted by Samuel Humphreys  
from *Athalie* by Jean Racine

## ACT ONE

Sinfonia

### Scene 1

#### Josabeth

Blooming virgins, spotless train,  
Tune to transport all your lays!  
Hail Jehovah's wond'rous reign,  
Wake the dayspring with his praise!  
Blooming virgins, *etc.*

#### Chorus of Young Virgins

The rising world of Jehovah crown'd  
With bright magnificence around!  
He hung the radiant orbs on high,  
And pour'd the sunbeams through the sky;  
He lent the flow'rs their lovely glow,  
And breath'd the fragrance they bestow;  
The plains with verdant charms array'd,  
And beautify'd with green the glade.

#### Chorus of Israelites

O mortals, if around us here  
so wond'rous all his works appear,  
Ah think with awe, ye sons of men,  
How wond'rous is their author then!

#### Josabeth

Tyrants would in impious throngs  
Silence his adorers' songs;  
But shall Salem's lyre and lute  
At their proud commands be mute?

#### Chorus of Israelites

Tyrants, ye in vain conspire!  
Wake the lute and strike the lyre!

#### Josabeth

Why should Salem's lyre and lute  
At their proud commands be mute?

#### Chorus of Israelites

Wake the lute and strike the lyre!

#### Josabeth, then Chorus of Israelites

Tyrants would in impious throngs, *etc.*

#### Abner

When he is in his wrath reveal'd,  
Where will the haughty lie conceal'd?

When storms the proud to terrors doom,  
He forms the dark majestic scene,  
He rolls the thunder through the gloom,  
And on the whirlwind rides serene.

#### Chorus of Israelites

O Judah, boast his matchless law,  
Pronounc'd with such tremendous awe!  
When tempests his approach proclaim'd,  
And Sinah's tembling mountain flam'd,  
All Judah then his terrors saw.  
When tempests his approach proclaim'd, *etc.*

## Scene 2

### Joad

Your scared songs awhile forbear,  
Our festival demands your care;  
And now no longer let your stay  
The due solemnities delay.

O Judah, Judah! chosen seed!  
To what distress art thou decreed!  
How are thy sacred feasts profan'd,  
Thy rites with vile pollution stain'd!  
Proud Athalia's impious hand  
Sheds desolation through the land,  
Bids strange, unhallow'd altars flame,  
And proudly braves Jehovah's name.

O Lord, whom we adore,  
Shall Judah rise no more?  
Can this be thy decree?  
O Lord, can this be thy decree?  
Hear from thy mercy seat  
The groans thy tribes repeat,  
The signs they breathe to thee,  
the groans, the sighs.

#### Chorus of Israelites

Hear from thy mercy seat, *etc.*

## Scene 3

### Athalia

What scenes of horror round me rise!  
I shake, I faint with dire surprise!  
Is sleep, that frees the wretch from woe,  
To Majesty alone a foe?

O Mathan, aid me to control  
The wild confusion of my soul!

### Mathan

Why shrinks that mighty soul with fear?  
What cares, what danger can be near?

### Athalia

Ev'n now, as I was sunk in deep repose,  
My mother's awful form before me rose;  
But ah! she chill'd my soul with fear,  
For thus she thunder'd in my ear:

"O Athalia, tremble at thy fate!  
For Judah's God pursues thee with his hate,  
And will with unrelenting wrath this day  
Set all his terrors round thee in array."

#### Chorus of Attendants

The gods, who chosen blessings shed  
On majesty's anointed head,  
For thee their care will still employ,  
And brighten all thy fears to joy.  
The gods, *etc.*

### Athalia

Her form at this began to fade,  
And seem'd dissolving into shade.  
In waking starts I vainly press'd  
To clasp her to my panting breast:  
She, pale from my embrace withdrew,  
And bleeding limbs lay mangled in my view;  
The horrid carnage dogs contending tore,  
And drank with dreadful thirst the floating gore.

#### Chorus of Attendants

Cheer her, O Baal, with a soft serene,  
And in thy votary protect the queen!



### Athalia

Amidst these horrors that my soul dismay'd,  
A youth I saw in shining robes array'd,  
Such as the priests of Judah wear,  
When they for solemn pomp prepare.  
His lovely form and winning smile  
Suspended all my fears awhile.  
But as the young barbarian I caress'd,  
He plung'd a dagger deep within my breast.  
No efforts could the blow repel,  
I shriek'd, I fainted, and I fell.

### Mathan

Great queen, be calm! These fears I deem  
The birth of a delusive dream.  
Let harmony breathe soft around,  
For sadness ceases at the sound.

Gentle airs, melodious strains!  
Call for raptures out of woe,  
Lull the regal mourner's pains,  
Sweetly soothe her as you flow.  
Gentle airs, melodious strains, *etc.*

### Athalia

Softest sounds no more can ease me,  
Heav'n a weight of woe decrees me,  
Horrors all my hopes destroy.  
Softest sounds *etc.*  
Whilst such rising torments grieve me,  
Tuneful strains can ne'er relieve me,  
Vain is all the voice of joy!

### Mathan

Swift to the temple let us fly, to know  
What mansion holds this youthful foe.

### Abner

I'll haste the pontiff to prepare  
For this black storm of wild despair.

### Chorus of Attendants

Proud Athalia's purpose I decry,  
O let him by the altar die.

## Scene 4

### Joad

My Josabeth! the grateful time appears  
To bid dejected Judah end her fears.

### Josabeth

O tell the people, as I oft have crav'd,  
How I from death the royal infant sav'd.

### Abner

Priest of the living God! with anxious heart  
Proud Athalia's purpose I impart:  
With vengeful haste she marches here,  
To brave the God whom we revere.  
She says, this pile conceals a youthful foe,  
Whose fall, she means, shall end her jealous woe.

### Josabeth

O killing shock of unexpected pain!  
O innocence, my tender care in vain!  
Must I at last my cherish'd joys forgo,  
And drink, alas! this bitter cup of woe!

Faithful cares in vain extended,  
Lovely hopes for ever ended,  
Beamy dawn of joy, farewell!  
Faithful cares, *etc.*

Gentle death, at last relieve me,  
For the cruel woes that grieve me,  
Thou alone canst now repel!  
Faithful cares, *etc.*

### Abner

O cease, fair princess, to indulge your woe;  
No mortal to your son can prove a foe.

### Joad

This grief, O Josabeth, degrades your soul;  
Can God no longer Judah's foe control?  
I trust he will his gracious care employ,  
To make us close this festival with joy.

Gloomy tyrants, we disdain  
All the terrors you intend.  
All your fury will be vain,  
And in low confusion end!

### Chorus of Israelites

Hallelujah, Hallelujah! *etc.*

## ACT TWO

### Scene I

### Chorus of Priests, Levites and Israelites

The mighty pow'r in whom we trust,  
Is ever to his promise just;  
He makes this sacred day appear,  
The pledge of a propitious year.

### Joad

He bids the circling season shine,  
Recalls the olive and the wine,  
With blooming plenty loads the plain,  
And crowns the fields with golden grain.  
He bids the circling season shine, *etc.*

### Chorus of Priests, Levites and Israelites

Give glory to his awful name,  
Let ev'ry voice his praise proclaim!

### Josabeth

Through the land so lovely blooming.  
Nature all her charms assuming,  
Wakes the soul to cheerful praise.  
Through the land, *etc.*  
Verdant scenes around us rising,  
Each delighted sense surprising,  
Softly crown the circling days.  
Verdant scenes, *etc.*  
Through the land so lovely blooming, *etc.*

### Abner

Ah! were this land from proud oppression freed,  
Judea would be bless'd indeed!

### Joad

O Abner, wert thou certain that the sword  
Had not destroy'd the race by thee deplor'd,  
Did one dear branch of that great stem remain:  
Wouldst thou, O Abner, then his cause maintain?

### Abner

Ah, canst thou but prove me!  
To vengeance I spring,  
No terrors shall move me,  
I'll fall for my king.  
But whilst you relieve me  
Awhile from my pain,  
I fear you deceive me  
With joys that are vain.  
Ah, canst thou but prove me, *etc.*

### Joad

Thou dost the ardour that I wish display;  
Revisit me before the close of day.  
See, see! the proud imperious queen  
Approaches with a glaring mien.

## Scene 2

### Athalia

Confusion to my thoughts! my eyes have view'd  
My dreadful vision in this place renew'd!  
Through all my veins the chilling horrors run.  
Say, Josabeth, is this fair youth thy son?

### Josabeth

Though much he merits my fond love, yet he  
Is not indebted for his birth to me.

### Athalia

Who is thy father? Let his name be known!

### Josabeth

He has no father but kind heav'n alone.

### Athalia

Why so officious does thy zeal appear?  
I mean the answer from his lips to hear.  
How art thou call'd?

### Joas

Eliakim.

### Athalia

Unfold thy father's name!

### Joas

In me, alas behold  
An orphan, cast by providence, and ne'er  
As yet acquainted who his parents were.

### Athalia

Give me to understand whose tender cares  
Sustain'd and rear'd thee in thy infant years?

### Joas

Will God, whose mercies ever flow  
Expose his children's youth to woe?  
The little birds his bounty taste,  
All nature with his gifts are graced.  
Each day that I his care implore,  
He feeds me from his altar's store.

### Athalia

'Tis my intention, lovely youth, that you  
A scene more suited to your worth shall view;  
You to the palace shall this day repair,  
And live consigned to Athalia's care.

### Joas

Shall I behold the God by whom I'm bless'd  
Profan'd by you with rites that I detest?

### Athalia

Princess, in discipline you much excel;  
Whate'er you dictate he remembers well.  
But be assured that one revolving hour  
Shall snatch your learned pupil from your pow'r.

My vengeance awakes me,  
Compassion forsakes me,  
All softness and mercy away!  
My foes with confusion  
Shall find their illusion  
And tremble before me today!  
Compassion forsakes me, *etc.*

### Josabeth

My spirits fail, I faint, I die!

### Joas

Ah, why?

### Josabeth

The grave shall hide my head!

### Joas

Is hope for ever fled?

### Josabeth

My grief's too great to bear.

### Joas

Ah why?

### Josabeth

I faint, I die!

### Joas

Is hope for ever fled?

### Josabeth

The grave shall hide my head!  
For thee sorrows rend me.

### Joas

Kind heav'n will defend me.

### Josabeth

Thy ardours affect me.

### Joas

He sure will protect me.

### Josabeth

My grief's too great, *etc.*

### Joas

Kind heav'n will defend me, *etc.*

### Josabeth

Whate'er this tyrant may decree,  
O God, I place my trust in thee!

## Scene 3

### Joad

Dear Josabeth, I trembled whilst thy woe  
Did in its first emotions wildly flow;  
But when at last thou didst the pang control,  
My fading joy re-kindled in my soul.

Cease thy anguish, smile once more,  
Let thy tears no longer flow!  
Smile once more!  
Judah's God, whom we adore,  
Soon to joy will change thy woe.  
Smile once more!  
Cease thy anguish, *etc.*

### Josabeth

All his mercies I review  
Gladly, with a grateful heart,  
I review, *etc.*  
And I trust he will renew  
Blessings he did once impart.

### Joad, Josabeth

Whate'er this tyrant may decree,  
Returning joys we soon shall see.

### Abner

Joad, ere day has ended half his race,  
Again expect me in this sacred place.

### Trio of Young Virgins

The clouded scene begins to clear,  
And joys in gentle trains appear.

### Chorus of Priests and Levites

When crimes aloud for vengeance call,  
The guilty will be doomed to fall.  
Rejoice, O Judah, in thy God!  
The proud alone shall feel his rod.  
Whilst blessings, with a mild decree,  
His mercy now prepares for thee.  
Rejoice, O Judah, in thy God, *etc.*



# ACT THREE

## Scene I

### Joad

What sacred horrors shake my breast!  
Ah! 'tis the pow'r divine confess'd!  
Who can his energy control?  
He comes, he comes, and fires my soul!

### Chorus of Virgins, Priests and Levites

Unfold, great seer, what heav'n imparts,  
And speak glad tidings to our hearts!

### Joad

Let harmony breathe soft around,  
And aid my raptures with the sound!

Jerusalem, thou shalt no more  
A tyrant's guilty reign deplore;  
No longer with dejected brow  
Shall solitary sit as now.  
Her fury soon shall cease to grieve thee,  
Destin'd vengeance swiftly flies!

### Chorus of Virgins, Priests and Levites

O shining mercy!

### Joad

Heav'n itself will now relieve me!

### Chorus of Virgins, Priests and Levites

O shining Mercy!

### Joad

See, she falls,...

### Chorus of Virgins, Priests and Levites

Gracious pow'r,...

### Joad

...she bleeds...

### Chorus of Virgins, Priests and Levites

...gracious pow'r,...

### Joad

...she dies!

### Chorus of Virgins, Priests and Levites

...O shining mercy, gracious pow'r,  
That aids us in the needful hour!

### Joad, the Others (*as before*)

See, she falls, *etc.*

### Joad

Eliakim!

### Joas

My father!

### Joad

Let me know:  
Should heav'n on thee a diadem bestow,  
What reign of Judah's kings wouldst thou that day  
Choose for the model of thy future sway?

### Joas

Should God such glory for my lot ordain,  
Like righteous David I would wish to reign.

### Joad

Oh, Joas! Oh, my king! thus low to thee  
I pay the homage of my bended knee!

### Joas

Is this reality, or kind deceit?  
Ah, can I see my father at my feet?

### Josabeth

Ye sacred bands, who serve the God of truth,  
Revere your sov'reign in that royal youth!

### Chorus of Virgins, Priests and Levites

With firm united hearts, we all  
Will conquer in his cause, or fall.

## Scene 2

### Mathan

O princess, I approach thee to declare  
How much thy welfare is my care.

### Josabeth

What means, proud Mathan, thy intrusion here?  
Has heav'n no vengeance for thy crimes to fear?

### Mathan

Fair Josabeth, though you insult me so,  
Trust me, in Mathan you behold no foe!

### Josabeth

Soothing tyrant, falsely smiling!  
Virtue's foes I ne'er shall fear;  
Flatt'ring sounds and look beguiling  
Lose their artful meaning here!  
Go, thou vain deceiver, go!  
Alike to me a friend or foe!

## Scene 3

### Joad

Apostate priest! How canst thou dare  
To violate this house of pray'r?

### Mathan

Joad, I scorn thy proud insulting mien;  
Prepare to answer thy offended queen!

## Scene 4

### Althalia

O bold seducer, art thou there?  
Where is the youth, inform me, where?

### Joad

Ye priests, the youth before her bring!  
Proud woman, there, behold our king!

### Chorus of Virgins, Priests and Levites

Around let acclamations ring;  
Hail, royal youth, hail royal youth,  
Long live the king!

### Joad

Reviving Judah shall no more  
Detested images adore;  
We'll purge with a reforming hand  
Idolatry from out the land.  
May God, from whom all mercies spring,  
Bless the true church, and save the king!

### Chorus of Virgins, Priests and Levites

Bless the true church, and save the king!

### Joad

May God, from whom all mercies spring,  
Bless the true church, and save the king!

### Chorus of Virgins, Priests and Levites

Bless the true church, and save the king?

**Athalia**

Oh, treason, treason! Impious scene!  
Abner, avenge thy injur'd queen!

**Joad**

Great chief, behold thy royal Joas there,  
Preserv'd by Josabeth's successful care!  
Thy dauntless loyalty of soul I know,  
Thou canst not be to David's race a foe.

**Abner**

Does heav'n this blessing then at last accord?  
O royal Joas, O my honour'd Lord!

Oppression, no longer I dread thee,  
Thy terrors, proud queen, I despise!  
Thy crimes to confusion have led thee,  
And Judah triumphant shall rise!

**Athalia**

Where am I? Furies, wild despair!  
Where are my guards, my vassals, where?  
Mathan, invoke thy God to shed  
His vengeance on each rebel's head!

**Mathan**

He hears no more! Our hopes are past!  
The Hebrew's God prevails at last!  
Alas, alas! my broken vow!  
His dreadful hand is on me now!  
Hark! His thunders round me roll,  
His angry awful frowns I see,  
His arrows wound my trembling soul:  
Is no more mercy left for me?  
Ah, no! He now denies to save.  
Open, O earth, and be my grave!

**Joad**

Yes, proud apostate, thou shalt fall  
Thy crimes aloud for vengeance call!

**Athalia**

I see all hopes, all succours fail,  
And Judah's God will now prevail;  
I see my death this day decreed,  
But, traitors, I can dare to bleed!  
Let Jezebel's great soul my bosom fill,  
And ev'n in death, proud priest, I'll triumph still!  
To darkness eternal  
And horrors infernal  
Undaunted I'll hasten away.  
O tyrants, your treason  
Shall in the due season  
Weep blood for this barbarous day!  
O tyrants, *etc.*

**Scene the last****Joad**

Now, Josabeth, thy fears are o'er!

**Josabeth**

Bless'd be his name, whom we adore!

**Joad**

Joys, in gentle trains appearing,  
Heav'n does to my fair impart;  
And, to make more endearing,  
I shall share them with thy heart!

**Josabeth**

Softest joys would but deceive me,  
Hadst thou not thy happy part;  
O my dearest lord, believe me,  
Thou shalt share them with my heart.

**Joad**

I shall share them with thy heart!

**Josabeth**

Thou shalt share them with my heart!

**Joad, Josabeth**

And to make them more endearing,

I shall ) Share them with  
Thou shalt)

(Thy) heart!  
(my)

**Abner**

Rejoice, O Judah, this triumphant day!  
Let all the goodness of our God display,  
Whose mercies to the wond'ring world declare  
His chosen people are his chosen care!

**Chorus of Virgins, Priests, Levites, Israelites**

Give glory to his awful name,  
Let ev'ry voice his praise proclaim!



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## Christopher Hogwood, Artistic Director

Christopher Hogwood is today one of Britain's most internationally active conductors, as well as being a highly successful recording artist for Decca on the L'Oiseau-lyre label/London Records. On July 1, 1986 Christopher Hogwood took over as Artistic Director of Boston's 172 year old Handel & Haydn Society.

Mr. Hogwood was born in 1941 in Nottingham, England. He studied classics and music at Cambridge University where his teachers included Raymond Leppard, Thurston Dart and Mary Potts. Subsequently he studied with Gustav Leonhardt and Rafael Puyana.

In 1973 he founded the Academy of Ancient Music, the first British orchestra formed to play Baroque and Classical music on instruments appropriate to the period. The orchestra is now internationally acclaimed with a busy schedule of performances all over the world and a large number of bestselling recordings to its credit.

Christopher Hogwood is also in great demand as a guest conductor for a wide range of programs, and has been particularly active in the USA where he works regularly with such orchestras as the Boston Symphony, Chicago Symphony, Cleveland Orchestra and the Los Angeles Philharmonic. In Britain he has recorded with the London Philharmonic Orchestra, and he will conduct them at the Royal Festival Hall in April 1987. He has also undertaken conducting engagements in many European centers including Paris, Lisbon, Copenhagen and the Ansbach and Lucerne festivals.

Mr. Hogwood has also been active as an operatic conductor: he has conducted *Don Giovanni* for the St. Louis Opera, Handel's *Agrippina* for La Fenice in Venice, and Mozart's *Il Sogno Di Scipione* in Vicenza. In February 1985 he conducted a new staged production of Handel's *Messiah* for the Deutsche Oper in Berlin. Future operatic projects will include Mozart's *Idomeneo* and *La Clemenza di Tito* with the Opera Comique in Paris, and Mozart's *Così fan tutte* with Los Angeles Opera.

Despite his busy conducting schedule, Christopher Hogwood has also written a number

of books, including his enormously successful biography of Handel, published by Thames and Hudson. He has enjoyed a fine reputation as a harpsichordist, both in concerts and in a distinguished series of recordings. He has made a major contribution as scholar and performer to the cause of authenticity in the presentation of Baroque and Classical music, and has been a successful and popular broadcaster on the widest range of musical topics. Mr. Hogwood has recently been presented with the 1985 Walter Willson Cobett medal, a medal awarded annually by the Worshipful Company of Musicians to a distinguished musician for his services to Chamber Music. In addition Mr. Hogwood has recently been invited to become a honorary professor in the Department of Music at the University of Keele for a period of two years from 1 October 1986.

## Jeffrey Rink, Assistant Conductor

Appointed by Artistic Director Christopher Hogwood in February 1986 as Assistant Conductor of the Handel and Haydn Society, Mr. Rink received degrees in Music Theory and Conducting from the University of Maryland and served as Associate Director of the Maryland Handel Festival from 1981 to 1982. From 1982 to 1985 he was an orchestral conducting participant at the Pierre Monteux School in Hancock, Maine where he studied with Charles Bruck. Mr. Rink has appeared as a conductor in the United States and Europe with such prestigious organizations as the Washington Contemporary Music Forum, the Monday Evening Concerts in Los Angeles, the Lenox Music Festival in Lenox, Massachusetts and the International Handel Festival in Halle, East Germany. Mr. Rink has recently appeared at the Liszt Centennial Celebration in Washington, D.C. with the Masterworks Chorus and Orchestra Guild of Washington, a group he had led since 1980. This summer, Mr. Rink conducted the Handel & Haydn Society during the Fourth of July celebration on the Esplanade and most recently conducted Brahms' *Ein Deutsches Requiem* at First Night.



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## SOLOISTS

### Judith Nelson, soprano

Since her European debut in 1972, Judith Nelson has been acknowledged as one of the world's leading singers of the baroque repertoire. She has sung with the major early music orchestras of Europe and the U.S., including The Academy of Ancient Music of England and the Philharmonia of San Francisco. She has performed with opera companies in Brussels, Innsbruck, Venice and Boston, and has sung with the San Francisco and St. Louis Symphonies. Ms. Nelson's recent appearances include roles in Handel's *L'Allegro* in Toronto and *Acis & Galatea* in San Francisco, and she recorded *Apollo & Daphne* with Philharmonia Baroque under the direction of Nicholas McGegan. Ms. Nelson also appeared in the Maryland Handel festival performance of *Athalia*.

### Janice Felty, mezzo-soprano

Critically acclaimed for her performance as Dorabella in Peter Sellar's production of Mozart's *Così fan Tutte* at Summerfare '86, Janice Felty has appeared with the opera companies of San Francisco, Washington, Sante Fe, and Baltimore as well as the National Symphony in roles as diverse as Suzuki in *Madame Butterfly* and Jano in *Jenufa*. She has premiered several works including those of Ellen Taaffe Zwilich and John Harbison with the Sante Fe Chamber Music Festival, Theater Chamber Players of Kennedy Center, and The Boston Musica Viva. Regularly seen in the Boston area, Ms. Felty sang Bach's *B Minor Mass* and Purcell's *Dido and Aeneas* with Banchetto Musicale this season.

### Stanley Cornett, Tenor

A familiar name to H&H concert-goers, Stanley Cornett's recent appearances include the San Diego, National and Baltimore Symphonies, as well as the Oratorio Society of New York, the Pasadena Chamber Orchestra and a national PBS broadcast of "The Glory of Christmas" with the Louisville Bach Society well illustrate Mr. Cornett's enormous versatility. Renowned for opera, oratorio and concert music alike, he appeared last season with the Hawaii Opera Theatre as Tamino in *The Magic Flute*, as well as in the title role of Britten's *St. Nicholas* for Sir Peter Pear's 75th Birthday Celebration in England.

### Derek Lee Ragin, counter-tenor

Eloquent and sensitive in his interpretations, Derek Lee Ragin has won acclaim on both sides of the Atlantic. He has sung *Messiah* with the San Francisco Symphony, Handel's *Tamerlano* with the Lyon Opera, and Cesti's *Il Tito* with the Teatro La Fenice in Venice, as well as *Athalia* at the Maryland Handel Festival. Mr. Ragin has recorded the role of the spirit in Purcell's *Dido and Aeneas* under the direction of Raymond Leppard for Philips. In 1986 he won First Prize in the International Music Competition in Munich and has performed throughout Germany this season.

### Gregory Reinhart, bass-baritone

A graduate of New England Conservatory, Gregory Reinhart is renowned for his interpretation of the work of Rameau and has performed extensively throughout Europe. His opera performances include the Opera-Comique in Paris and the Rossini Festival in Pesaro. As a concert singer Mr. Reinhart has sung *Pulcinella* with Pierre Boulez and the Ensemble Intercontemporain, and was Christus in the *St. John Passion* with Christopher Hogwood in London, where he will perform the *St. Matthew Passion* with Jeffrey Tate in 1988. His recordings include *Messiah* with the Amsterdam Baroque Orchestra at the Concertgebouw and Rameau's *Zoroastre* with La Petite Bande under Sigiswald Kuijken. This season he will perform the Beethoven *Missa Solemnis* with Arleen Auger at Westminster Abbey.

### Mark Sullivan, Treble

A seventh grader at the Boston Archdiocesan Choir School at Saint Paul Church, Cambridge, Mark Sullivan has been a student of Theodore Marier and John Dunn. With the choir he has sung at Symphony Hall and at Tanglewood in the Boston Symphony Orchestra's production of *The War Requiem* of Benjamin Britten and the *Saint Matthew Passion* of J.S. Bach. He has also sung in the Boston Opera Company's productions of *Tosca* and *Turandot*. In addition to his singing, he plays both the piano and recorder.



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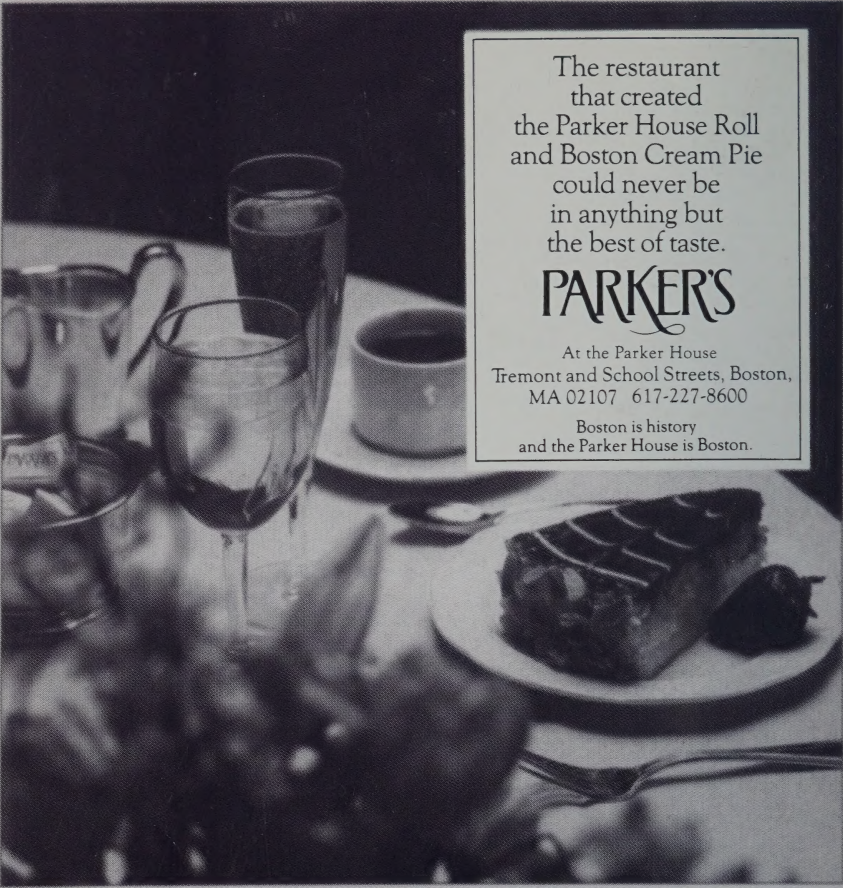
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